

Romantic and Glamorous Hollywood Design

The Costume Institute
The Metropolitan
Museum of Art





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ROMANTIC AND GLAMOROUS HOLLYWOOD DESIGN

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Front cover: Fred Astaire

Inside front cover: Mickey Mouse

Back cover: Marlene Dietrich

This catalogue was prepared by Diana Vreeland, Special Consultant to The Costume Institute; Stella Blum, Curator, The Costume Institute; Robert La Vine, Special Consultant and Assistant to Mrs. Vreeland for this exhibition; Shari Lewis, Editor; Joanne Nebus, Production Assistant.

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Glamorous and romantic Hollywood design. The glorification of heroes and heroines. Beautiful women, handsome men. Everything was larger than life. The diamonds were bigger, the furs were thicker and more. The silks, velvets, satins and chiffons, and miles of ostrich feathers. Everything was an exaggeration of history, fiction and the whole wide extraordinary world.

The basis was perfect designing and incredible workmanship --- the cut of décolletage, the embroidery, the mounting of a skirt, and miles and miles of bugle beads.

The eye travelled, the mind travelled, in a maze of perfection and imagination.

DIANA VREELAND
Special Consultant
The Costume Institute

November 1974



Above: Costume design by Natacha Rambova, 1920.

Opposite: Lillian and Dorothy Gish started in the theater at the ages of four and five. At thirteen and fourteen they were acting in silents---and trying to look thirty. It was the vogue at that time for young people to play older, so that they would be taken seriously as actors and actresses. Here, the Gish sisters in *ORPHANS OF THE STORM* (1922).

In the darkness of a movie house, the real world is far away. Watching Valentino as a gaucho dance the tango, the delivery boy in the front row becomes a Latin lover. And every housewife at a matinee becomes Marlene Dietrich as the Scarlett Empress, covered with sable, standing on the ramparts with her soldiers and her horses, in the blue-white snow.

Movies have been able to extend our fantasies and horizons beyond our wildest dreams. When motion pictures began, more than sixty years ago, America was a country of hamlets. Distances were longer; with only 725 miles of paved rural roads in 1909, it could easily take a day to get to the nearest city. Yet in the days of silent films, you could be sitting on a back porch in Kansas, decide to go to the movies, and for a dime travel to places you had never imagined---the deserts of Morocco, the banks of the Nile, the mysterious Orient, the wind-swept Russian steppes, the goldfields of Alaska---where heroes and heroines did wonderful things. Movies were the big trip of the twentieth century, and put magic in our lives.

The original big dreamers were the producers. They came as immigrants from Central Europe, Austria, Germany, bringing with them enormous talent and a canny understanding of what was marvelous for the public. Adolph Zukor, William Fox, the Warner brothers, Louis B. Mayer, Sam Goldfish (later Goldwyn), Marcus Loew all followed the same pattern: They arrived with a few dollars, found what work they could, and scraped together a nest egg to invest in a penny arcade or nickelodeon. They started with small companies in the East, then moved to Phoenix for the pleasant climate. But when they got to Phoenix, it was raining, and so they continued moving, to a sleepy suburb of Los Angeles, where lemons grew. Here, in the years





before and after 1920, movies became The Industry, a multimillion-dollar business, "the big time." The companies grew into studios and took on the elements of fame, fortune, and glamour. MGM's motto --- DO IT BIG, DO IT RIGHT, GIVE IT CLASS --- was the motto of Hollywood. The studios worked to their own standards of perfection, to give the very best in entertainment, and nothing was too good. They sought out the best writers, musicians, cameramen, lighting men, designers, the best talents available, swept them to Hollywood, paid them king's ransoms, put them up in luxurious hotels --- and sometimes let them sit there, and broke their hearts. The talent search --- "Get that boy!" --- was Babylonian.

During the golden years, movie stars were America's royalty, the people who were held in awe. They stood under fabulous lights, against fabulous sets, and wore fabulous clothes. The first real star was Mary Pickford --- tiny golden-locked "Little Mary," America's Sweetheart of the silent screen. Pickford as a star was created and adored by the public, but soon the studios were turning out stars overnight. They would find a photogenic face and work to perfect it, sparing nothing. Hair was dyed, teeth were capped, eyebrows were removed and pencilled in a quarter of an inch above the natural line, to open the eyes. The general beautification of women started in Hollywood; all over America, women copied the hairstyles, makeup, beauty secrets and amusing idiosyncracies of the stars. Mae Murray started a vogue for lacquering fingernails black. When Bebe Daniels attributed her beautiful complexion to a face mask of oatmeal, buttermilk, and honey, husbands everywhere arrived home to find their wives covered with goo. Clara Bow revealed that the special ingredient of her salads was a sprinkling of marigold petals, and ladies at mah-jongg luncheons were served marigold salad à la Clara Bow.

Costumes for the movies, like the movies themselves, were simple at the beginning. In the early years of the silents, actors and actresses would dress themselves when they went before the camera. They would be told: "Come as a tramp, come as a vamp, come as an orphan --- your mother has died and you have to keep your three little sisters from starving," and they would make, or buy, their own costumes. But as movies delved deeper and more broadly into the worlds of fantasy --- the lands of the Bible, the ballrooms and courts of Revolutionary France, the enchanted forests of Shakespeare, the jungles of South America, the dives and *thé dansants* of Paris, the

Under the direction of the great D. W. Griffith, Lillian Gish created on the silent screen heroines of flower-like innocence, of purity and goodness, nobility of mind, heart, and soul. Yet she has insisted that it takes 100% more vitality to play a sweet little girl, and hold the interest of an audience, than to play a vamp or wicked woman of the world.



Above: Gloria Swanson rose from the Sennett Bathing Beauties to become Hollywood's most glamorous and highly paid star of the 20s. Here, in the silent MALE AND FEMALE (1919), one in a series of sexy, sophisticated comedies that Cecil B. de Mille created for her.

Opposite: When Rudolph Valentino came to this country in 1913 as an immigrant from Italy, he found work as a gardener---but loved to dance. Here, as a gaucho, Valentino, whose dark handsomeness epitomized romance and glamour on the silent screen, dances the tango with his wife Natacha Rambova.

white Art Deco living rooms of the very rich, very sophisticated Jazz Age moderns --- clothes from the rack no longer answered the needs of producers and directors who demanded costumes more in keeping with the new worlds they were exploring and revealing to their spellbound audiences. Reaping enormous profits at the box office, the studios had enormous amounts of money to indulge in hundreds of yards of silk velvet, bolts of chiffon, cartons of pure glittering metal lamé. These fabrics were brought, like Eastern treasures, to make the lavish costumes. Hand embroidery, beading, and appliqué were applied exactly; meticulous attention was devoted to finishing and detail. These costumes were superbly cut and constructed, and stood up to the all-seeing eye of the camera. In closeups they revealed their absolute craftsmanship and care. Movie costumes became America's most important claim to couture, and were as expertly interpreted as the finest Parisian dresses.

To produce costumes of such quality and beauty, the studios commanded the greatest designing talents. Erté, who had designed spectacularly for the Folies-Bergère, for the real Mata Hari and the couturier Paul Poiret, was already famous in this country for his beautiful Harper's Bazar covers and Broadway revues when he was rushed from Paris by MGM in 1925. In Hollywood, amid tremendous fanfare, Erté created wonderful costumes of Art Deco delight for special stars.

Few people know that Norman Norell began his career as a designer for Paramount, where he dressed Gloria Swanson for a silent version of ZAZA. Or that Elsa Schiaparelli was commissioned to design for Mae West in EVERY DAY'S A HOLIDAY. In the Thirties, when long-distance travel was tedious, Madame





Above: As Madam Satan (1930), Kay Johnson was glamorous evil in a fantasy cape of black velvet, lined in red and sequinned with silver designs, inside and out, that lick demonically, like flames. Opposite: When "Little Mary" Pickford, America's Sweetheart, and Douglas Fairbanks, the all-American boy who tackled life with a smile, were married in 1919, their storybook romance seemed too ideal to be real. They were America's royalty, and reigned in Pickfair, the first of Hollywood's great castles, complete except for a drawbridge. Miss Pickford still lives there, in a tower.

Schiaparelli was unwilling to leave her Paris salon to fit Mae West, and Mae West was much too comfortable in Hollywood to sail across the Atlantic. As a compromise, Paramount sent Schiaparelli a dress dummy of Mae West. When it arrived, Schiaparelli was shocked --- so shocked that she adapted its shape to a Lalique perfume bottle and labelled it SHOCKING.

Of the entire galaxy of Hollywood designers --- Gilbert Adrian, Travis Banton, Walter Plunkett, Orry-Kelly, Edith Head, Irene Sharaff --- the most luminous were Adrian and Banton. Adrian was chief designer and the king of fashion at MGM. He dressed Joan Crawford, Norma Shearer, Jean Harlow, Jeannette MacDonald, all the famous MGM stars, but his greatest inspiration was Greta Garbo. The combination of Adrian and Garbo was absolutely perfect. With the total knowledge of design and the intuitive understanding of personality that was characteristic of all of his work, Adrian accented and dramatized Garbo's mystery and allure with unforgettable costumes that made her movies visual feasts. For Garbo, Adrian re-created the great heroines of history and fiction. As Queen Christina of Sweden, Garbo appeared in costumes suggestive of a cavalier --- wide collars and cuffs of white linen, doublet jackets and breeches of velvet, a long coat lavished with gold military braid, much like a hussar's, with a cossack hat of sable. For Garbo as Mata Hari, Adrian created a variety of pseudo-oriental gowns --- one of the most extraordinary a pewter-gray velvet bloused gown and loose-fitting coat, trimmed with a treasure trove of Byzantine jewelled and beaded embroidery. As the exquisite doomed Marguerite in CAMILLE, Garbo was transformed by Adrian

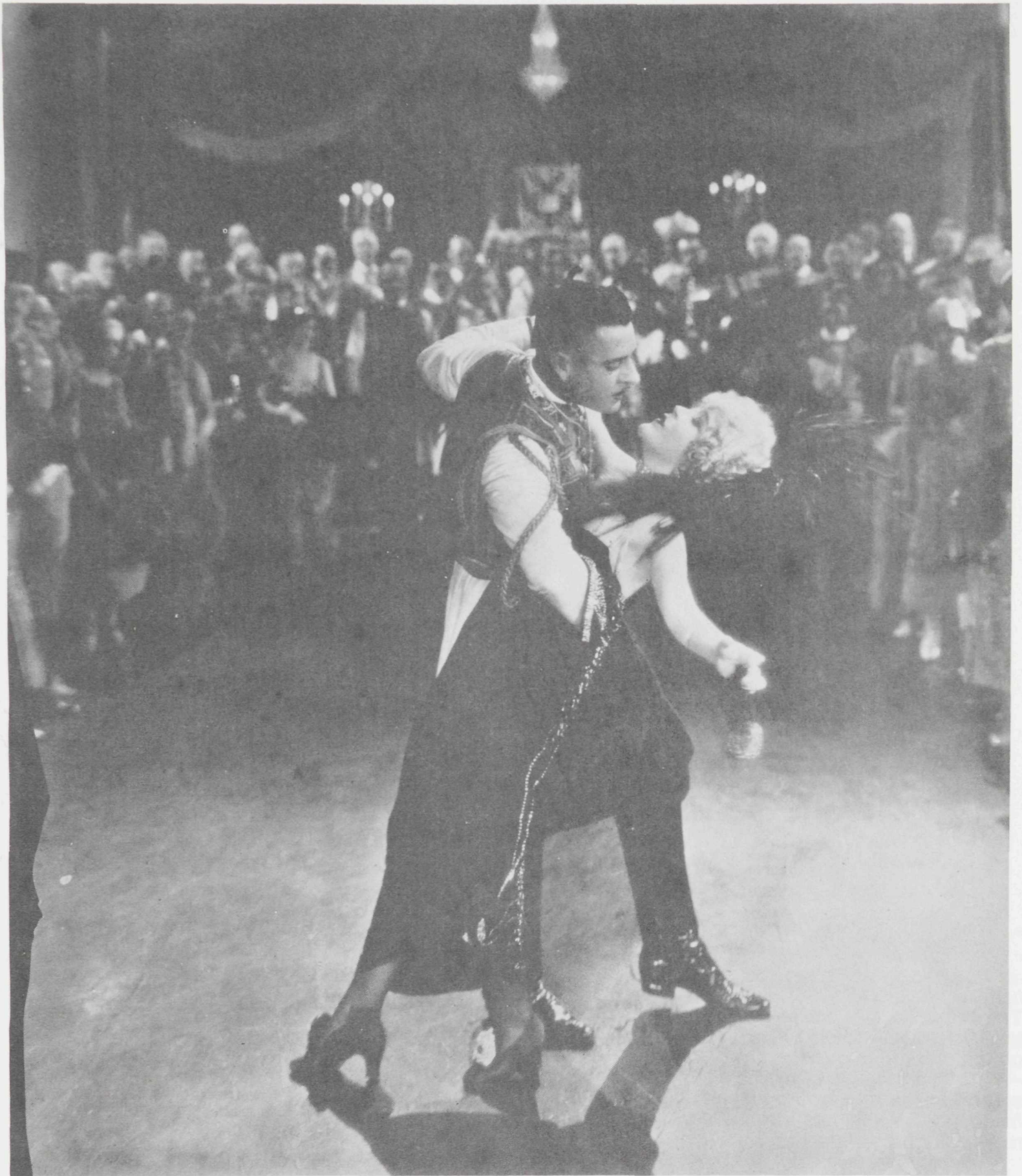




Above: A beauty contest brought Clara Bow to Hollywood when she was seventeen. As the "It" girl---America's first sexpot, the epitome of razz-ma-tazz---she was everybody's dreamboat from 1925 to 1930. Opposite: The famous waltz scene from THE MERRY WIDOW (1925). Dropped back on the arm of John Gilbert, Mae Murray ---with her bandeau of diamonds and egrets, her face powdered white, eyes heavily lined and lips stained dark red---epitomized 20s irresistibility.

into a brilliant creature of the demi-monde of Paris in the nineteenth century. Dressed in fabulous lamés, rich velvet trimmed with furs, and ballgowns sprinkled with jewels and diamond stars, Garbo created an unforgettable portrait of Dumas's fragile Camille. In these, and other designs, Adrian went beyond historical precision to achieve magnificent effects. In the costume epic MARIE ANTOINETTE, Norma Shearer wore panniers six feet wide and towering court wigs that were draped with pearls and massed with roses and diamond stars. While Adrian lavished the most luscious fabrics and embroidery, and revealed the boldness and original flair that makes for real theater, he at the same time initiated fashion trends. For Joan Crawford in LETTY LYNTON he designed a dress that framed Crawford's face and shoulders in layers of white organdy ruffles. Women found the silhouette so enchanting that all over America they clamored for copies. Macy's in New York alone sold 500,000 Letty Lynton copies. Beaded sheaths, broad shoulders and slim hips --- all Adrian hallmarks --- were integral to American fashion in the Forties.

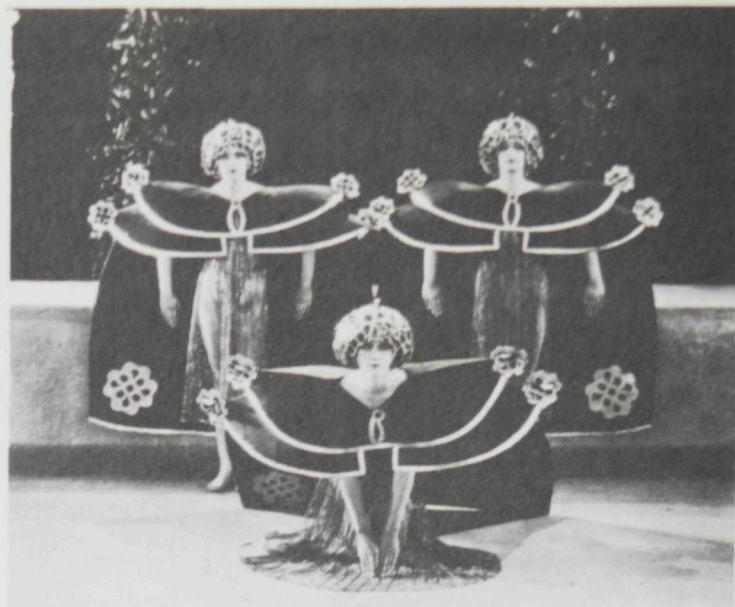
While Adrian was a great costumer, Travis Banton, the head designer at Paramount, was a superb dressmaker. His designs --- elegant, understated, seemingly simple --- created the "Paramount look" of the Thirties. He understood the bias perfectly and structured his dresses to follow the movement of the body. "Nonchalant" was the catchword of the day, and Banton caught in his costumes the easy elegance of the true sophisticate. Banton dressed Carole Lombard, Mae West, Claudette Colbert, but it was Marlene Dietrich for whom he did his finest work. He swathed her with gold brocade,







In 1925, with tremendous fanfare, the French designer Erté was brought to Hollywood by MGM. Already famous in this country for his Harper's Bazar covers and Broadway revues, Erté was engaged to design the movie PARIS, to glorify the American girl on the screen and bring new elegance to film costume and decor. Among the movies he worked on are THE MYSTIC, BEN HUR, DANCE MADNESS, and King Vidor's LA BOHEME. Opposite: Erté and Carmel Myers admire a costume that he designed for her to wear in BEN HUR (1927). Above: Carmel Myers in DEVIL'S CIRCUS (1926), wearing another of Erté's creations. Erté's Hollywood designs evoked wit and fantasy, and were total Art Deco.



Above: Gloria Swanson in the silent *MALE AND FEMALE* (1919). "Glorious Gloria," with her peacock train and her robe and headdress of pearls, is a mythical princess in a land as mythical as Hollywood became. Other pictures, this page, and opposite: Natacha Rambova designed her masterpiece, *SALOME* (1922), for the sensitive, talented Russian actress Alla Nazimova. Rambova's fantasy costumes and sets, which show the influence of Bakst, and Nazimova's exotic looks and balletic grace, make *SALOME* one of the most extraordinary and beautiful films of the silent screen.





covered her with paste diamonds, emeralds, rubies; he draped her in chiffon and coq feathers, gave her chinoiserie and tiny veiled hats for *ORIENT EXPRESS*, a classic white tuxedo for *BLONDE VENUS*, and for *ANGEL* a shimmering sheath of jewelled patterned paisley, encrusted with emeralds, rubies and diamonds, breathtaking in its pure extravagant lavishness and equal to the allure of the fantastic Marlene. But most of all, Banton used fur. Adolph Zukor, the president of Paramount, had originally been a furrier when he came to this country, and he continually sent directives to Banton to use fur on all Paramount costumes. Banton made fur collars, wide fur cuffs, fur wraps and muffs and hems; he used hundreds of yards of sable and ermine and thick white fox.

On a technical level, designing for Hollywood presented problems. For black-and-white movies, it was the tone of gray that mattered in a costume. Designers sketched their ideas in black, white and grays; then the fabrics were tested, or "tecked," for their gray photographic qualities. That alone determined what color the fabrics would be. This is why many costumes designed for early black-and-white movies are made in curious, even bizarre, color combinations. The startling red satin dress worn by Bette Davis in *JEZEBEL* turns out to be, off-screen, not red at all. Miss Davis appears in this gown at an all-white ball, to the shock and consternation of all the guests. Since her daring loses her the man she is to marry, the redness of the dress is crucial. But when the red satin was tecked, it photographed pale, and the color, finally, that "screamed" red on film was a brownish rust. Color films present problems as well, for certain colors, particularly blues and yellows, can become too intense un-

Above: An early photograph of the gamine Katherine Hepburn. Although experienced in stock companies and featured on Broadway, she was unknown to movie audiences when David O. Selznick starred her in A BILL OF DIVORCEMENT (1932). Hepburn was instantly successful and rose to become one of the lasting great actresses of Hollywood. Opposite: Norma Shearer and Irving Thalberg in Hollywood in 1931. Shearer was already a star when she married Thalberg, the producer at MGM. Thalberg himself has become a Hollywood legend, and was the inspiration for F. Scott Fitzgerald's THE LAST TYCOON.






Marlene Dietrich, the orchid of Paramount, whose lush beauty and alabaster-cool charm delighted and entranced the world. Above, left and right: Dietrich in *BLONDE VENUS* (1932) and *THE SCARLETT EMPRESS* (1934). She was Travis Banton's triumph (this page, top left), and he did his best work for her.







der lighting, and have to be toned down. White photographs too harshly, and this is why you will see no white costumes, not even Fred Astaire's shirts.

At their height, the major studios could produce up to two hundred movies a year. A movie could be made in a few weeks; often eight or nine movies were being made simultaneously. The studios contained actual dressmaking factories, employing as many as two hundred seamstresses constantly at work. Row after row of dressmaking dummies stood in the workrooms, each tagged with the name of a famous star. Stacks of sketches awaited the approval of the director and producer. The wardrobe departments were a thriving industry within a gigantic one, and they were never busier than in the late Twenties and Thirties, when Hollywood created the greatest form of divertissement ever presented: the musical. Elaborate beyond anything yet seen on the screen, the great musicals wafted America into dreamland --- and onto a set that was infinitely larger than any stage in a theater could ever be --- where waterfalls cascaded, stairways spiralled to the stars, and chorus girls danced on the tops of pianos and on airplane wings high above the bay of Rio. Busby Berkeley, who orchestrated these confections, broke the dam of extravaganza, and hundreds of girls came tumbling out. At the same time, in a quite different mood, Fred Astaire danced with Ginger Rogers, on moonlit terraces, in empty ballrooms, on the decks of yachts at midnight. Astaire and Rogers danced

THE GARDEN OF ALLAH (1937). Marlene Dietrich in the desert dawn.



Garbo, whose disturbing, mysterious Nordic beauty cast a spell over movie audiences around the world, pictured here in three great roles: Queen Christina (1933), Camille (1937), and Mata Hari (1932)---all heroines, sometimes of fiction, sometimes of history, now totally identified with Greta Garbo.



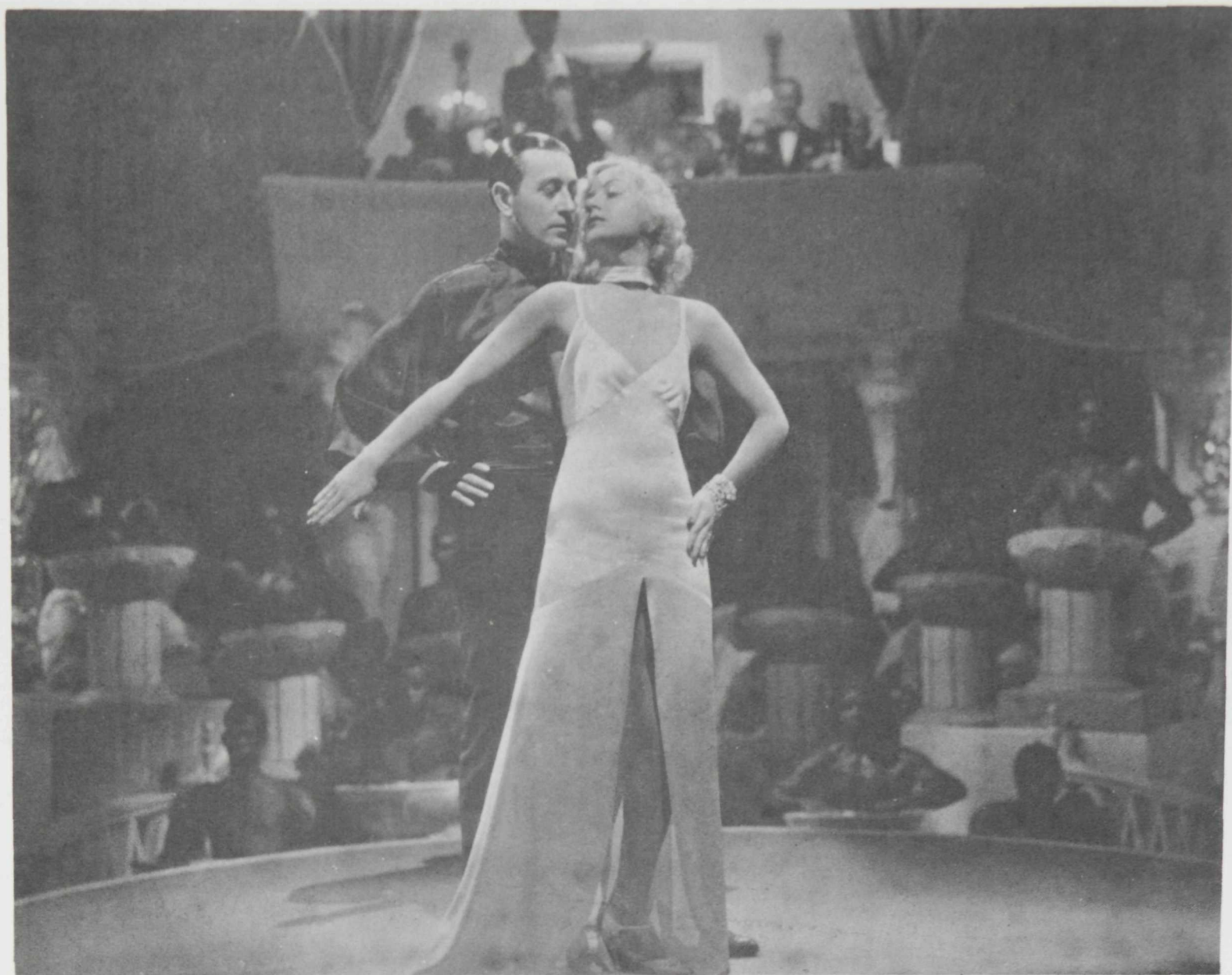
alone; they danced intimately and elegantly, because words alone could not convey their feelings, and America was enchanted. Fred Astaire brought the dance to America in the Thirties, and he gave us, as well, a certain cachet. Every girl who had seen an Astaire movie knew that the only time to go out was a quarter to nine, and the only boy to go out with wore white tails, gloves, a stick, and smooth-pile beaver top hat.

During the splendid years of the movies, the movie houses themselves blossomed into dreamlands. With their velvet carpets, Byzantine lobbies, Oriental carvings, crystal chandeliers, Wurlitzer organs and stage shows, they were truly temples for the stars. And the stars themselves, in the never-never land of Beverly Hills, built themselves fabulous mansions decorated with blue mirrors, silver-leaf bamboo furniture, cream-colored satin curtains and Lalique crystal bowls, filled with thick-petalled gardenias, standing on lacquered tables. It was a time to wear bias crepe de chine and satin pumps for dancing to the witty plaintive music of Cole Porter, and to drive home from an all-night party in an open roadster, to be on the set for a seven o'clock rehearsal call. These were the golden years of Hollywood, when everyone was young. These are the images that leave their imprint, that we remember when we think of Hollywood. What made Hollywood unique was its total concentration on one thing. That thing was the word "glamour" -- a word that Hollywood popularized and that Hollywood will always evoke.

Many of the finest examples of Hollywood design have disappeared. Once a movie was completed, the costumes were generally considered expendable. For the most part, costumes made for the stars were the property of the studios. Some were redesigned for use in other movies. Many were casually stored, and have vanished. Others have deteriorated from sheer neglect. Although some attempts have been made to collect and preserve the costumes as historic documents, a sizable number of those that have survived now belong to private collectors who have acquired them out of sentiment and nostalgia or as rentals for costume balls and Mardi Gras. Fortunately, some of the great creations of the Hollywood designers still exist, and those that are available to us from both private and studio collections are included in this exhibition.

Jean Harlow, the blonde bombshell, the reigning sex queen of the 30s. With her good-natured toughness and elemental lure, she baited every man in America.





Carole Lombard's zany talent for comedy and light sophisticated touch brought a new kind of star onto the horizon. For her, life was a fun fair, on screen and off. Lombard has often been imitated, never equalled. Here, with George Raft in the famous dance sequence from BOLERO (1934). They dance to Ravel's masterpiece on the top of a drum, in one of the greatest scenes of the movies.

THE HOLLYWOOD DESIGNERS

From a Nebraska farm, **HOWARD GREER** began his career as a sketcher for the couturier Madame Lucile and for Lady Duff Gordon. He joined the army in World War I and was stationed in France; after the war, he remained in Paris to work with Poiret and Molyneux. He returned to this country to design costumes for Famous Players-Lasky in 1923. In 1927 he opened a custom salon in Hollywood --- and was the first movie designer to do so. Greer designed for Mary Pickford, Theda Bara, Gloria Swanson, Irene Dunne, Ginger Rogers, Shirley Temple, Joan Crawford, and many other stars. He left Paramount in 1930, successfully established a wholesale business, and retired in 1962. His autobiography **DESIGNING MALE** was published in 1951.

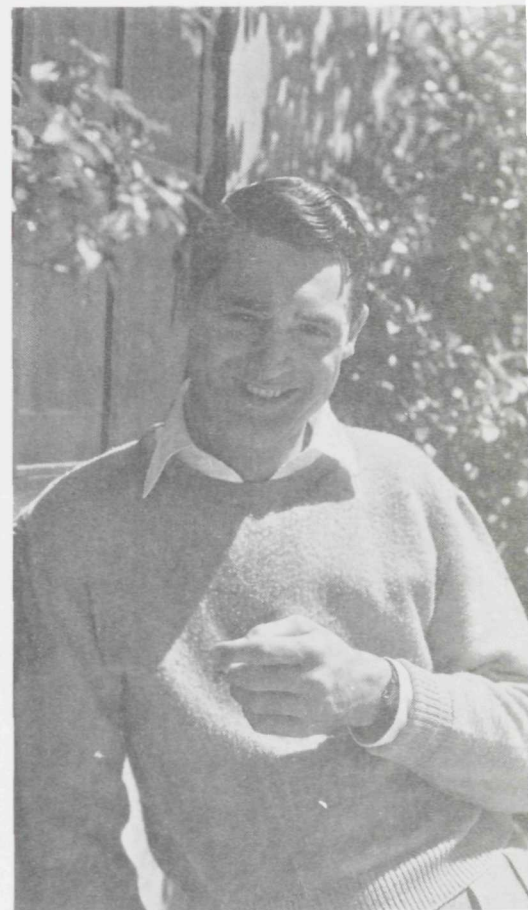
ERTÉ was born in Russia. He went to Paris at nineteen, and in 1912 began his career as a designer in the atelier of the couturier Paul Poiret. He designed for the real Mata Hari, created costumes for the Folies-Bergère, and was widely acclaimed for his covers for Harper's Bazar. In 1925, with enormous fanfare --- he was photographed for the newspapers and presented with the gift of a Packard motor car --- he was brought from Paris to MGM. During his stay in Hollywood --- he left after eight months --- he created beautiful and esoteric costumes for several films including **THE MYSTIC**, **BEN HUR**, **DANCE MADNESS**, and King Vidor's **LA BOHEME**.



*Mae West was already legendary from vaudeville and the stage when she hit Hollywood in 1932. Here, in her first starring movie, **SHE DONE HIM WRONG** (1933). Her gusty bravado, good humor, big laughs, and sound sense have made her a totally unique institution.*



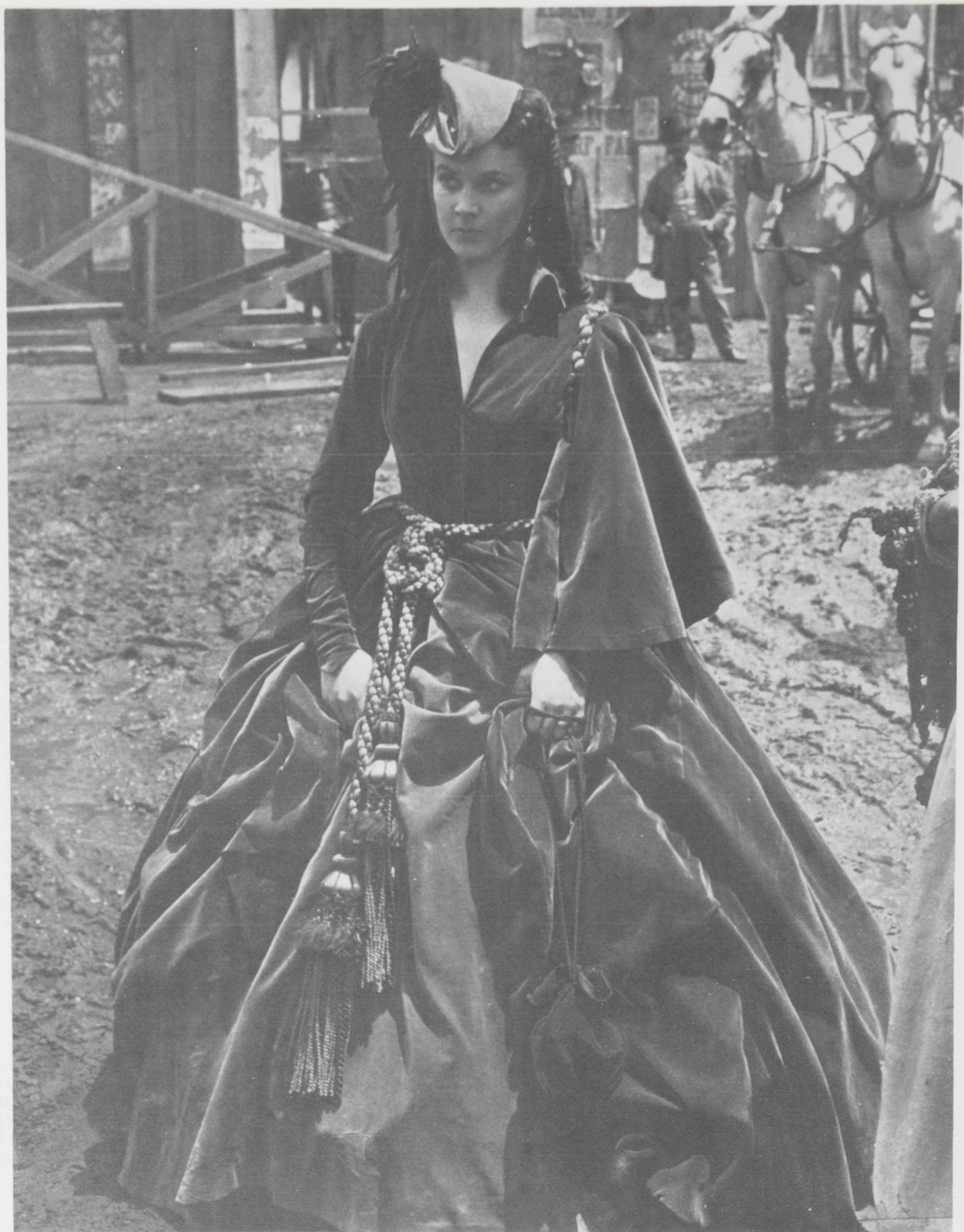
Opposite: Charlie Chaplin, the immortal. He came to this country from England with a music-hall troupe in 1913, and joined Mack Sennett's studio. Through the medium of the silent movies, he projected his ever gallant, ever elegant little clown, always aiding a lady in distress. Everyone in the world knows who he is. This page, left to right: A variety of leading men, photographed in Hollywood--Gary Cooper (1928), James Cagney (1934), Cary Grant (1934). They too had a star quality, in looks, style, and manner.







The child stars. Opposite: Judy Garland, whose total talent for song and dance evoked heart-breaking sweetness, nostalgia for the time when everyone was young, when life was nicer, and there was something on the other side of the rainbow. Above: Shirley Temple radiated sunshine. She was America's little girl.





Since its premiere in Atlanta in December 1939, *GONE WITH THE WIND* has been *THE* movie. It has been shown around the world and has been reissued eight times---more than any other motion picture. David O. Selznick spent three years and close to four million dollars to translate Margaret Mitchell's 1,037-page novel into almost four hours of epic entertainment. Opposite: Vivian Leigh as Scarlett O'Hara in her famous "curtain" dress, made from the dining-room portières, and her hat decorated with the coq feathers and claw from the last rooster in the chicken yard. Above: Clark Gable as the unforgettable Rhett Butler.



Although famous as the wife of Rudolph Valentino, **NATACHA RAMBOVA** was a successful designer in her own right. She contributed to several movies, but her masterpieces were **CAMILLE** and **SALOME**, designed for the exotic Russian actress Alla Nazimova. Rambova's work shows the influence of Leon Bakst -- **SALOME** is strikingly close to Beardsley -- and Erté.

GILBERT ADRIAN was studying in Paris when Irving Berlin brought him to Broadway to design for the Music Box Revue. He caught the eye of Natacha Rambova, who was producing a movie and in turn brought him to Hollywood to design for her husband Rudolph Valentino. De Mille noticed him, and in 1925 he joined MGM, where he reigned as chief designer until 1942, when he left to open his own private salon in Beverly Hills. He returned once to MGM, to design for the movie **LOVELY TO LOOK AT**, and in 1953 retired with his wife, the actress Janet Gaynor, to a ranch in Brazil. Adrian went again to Broadway to design for the stage production of **CAMELOT**; although he died in 1960, while still at work, his costumes were worn.

*In **LETTY LYNTON** (1932), Joan Crawford wore Adrian's white organdy ruffled dress (right). Women all over America were enchanted with the silhouette and immediately clamored for copies. Macy's in New York alone sold 500,000 Letty Lynton copies.*





TRAVIS BANTON was a designer and couturier with Madame Frances in New York when he was brought to Paramount by producer Walter Wanger in 1926. He was hired for one movie, the ultra high-fashion picture **THE DRESSMAKER FROM PARIS**, but stayed on and became Paramount's head designer in the 30s. When his contract expired in 1938, he went to 20th Century Fox, then worked sporadically for Universal, and in the 50s turned to designing for the retail trade. But he was acclaimed most of all for creating the "Paramount look" --- dreamy, elegant, understated costumes, both serious and sensuous, often cut on the bias, of the highest quality and workmanship and fit. In 1958 he was brought to Broadway to design for Rosalind Russell in **MAME**. He was a true dressmaker.

When he arrived in Hollywood in the mid-20s, **WALTER PLUNKETT** was a would-be actor, but was hired as a designer at the fledgling FBO company, which specialized in westerns. FBO grew, changed its name to RKO, and Plunkett found himself the head designer of a big, prestigious studio. He designed for all RKO movies. In 1934, he left to design a retail collection in New York, but returned when Katherine Hepburn called him to design for her in **MARY OF SCOTLAND**. He free-lanced successfully, for a time joining MGM, until his retirement in 1966. Among his most acclaimed work are his designs for MGM's **SINGING IN THE RAIN** and **SEVEN BRIDES FOR SEVEN BROTHERS**, but he will always be remembered for his costumes for Vivian Leigh in **GONE WITH THE WIND**.

*Above: Orson Welles in his film classic **CITIZEN KANE** (1941), based on the life of press lord William Randolph Hearst. What power wanted, power got. Opposite: In **GILDA** (1946), Rita Hayworth wore a strapless black satin gown, long black gloves. When she sang "Put the Blame on Mame, Boys" and peeled off her gloves, her attractiveness, her beauty and her touch of striptease gave the music extra pizzazz.*



ORRY-KELLY was born Walter Kelly in Australia; "Orry" was the studio's attempt to make him sound exotic. He went to New York in 1922 to study painting and pursue a stage career. He worked as an actor, as a mural painter for nightclubs, and as a costume designer for vaudeville shows. With the advent of talkies, he went to Hollywood and was hired as a costume designer for Warner Brothers in 1932. Bette Davis was among the stars he dressed; she was his fan for more than twenty years. In 1943 he went to 20th Century Fox, then to Universal and MGM. He won an Academy Award for his designs with Irene Sharaff in *AN AMERICAN IN PARIS*. His last film was *GYPSY*.

JEAN LOUIS came to this country from Paris in 1935, speaking no English. He was hired by Hattie Carnegie in New York, designed for Gertrude Lawrence and the Duchess of Windsor, and was brought to Hollywood by Columbia Pictures. As Columbia's head designer, he designed with a French charm and deliciousness for Judy Holliday, Loretta Young, Doris Day, and Rita Hayworth --- most notably, the famous strapless black gown worn by Hayworth in *GILDA*.

IRENE studied piano at the University of Southern California but attended design school at night. She began designing clothes for herself and her friends, and opened a shop on the university campus. A chance visit by Lupe Velez, and an introduction to Dolores Del Rio, launched her career. Irene moved to fashionable Sunset Strip, traveled and studied for a time in Europe, and returned to head the custom salon at Bullock's Wilshire store. At the same time, she designed for the great stars of the 30s, on screen and off. Irene worked for RKO, MGM, United Artists, Columbia, and in 1942 succeeded Adrian at MGM.

At the age of thirteen, **HELEN ROSE** sketched dress designs and fitted them on plywood dolls, which were placed on sale in a local music store. A year later, she enrolled in the Chicago Academy of Arts, was discovered and hired by a theatrical costumer, and soon after went to California and was hired by 20th Century Fox. Three months later found herself out of a job. She designed for the San Francisco Ice Follies of 1939 (and continued to do so for the next fourteen years), then successfully returned to 20th Century Fox, and in 1942 accepted a long-term contract at MGM, where she designed for the top

Elizabeth Taylor, like great beauties before her, as Cleopatra (1963), the golden serpent of the Nile, adored by Caesar, Antony, and moviegoers everywhere.



stars of the 40s and 50s. Successfully combining movie design with her own couture, Miss Rose has designed for many of the great stars on screen and off. She won Academy Awards for **THE BAD AND THE BEAUTIFUL** and **I'LL CRY TOMORROW**, and designed Grace Kelly's wedding gown for her marriage to Prince Rainier of Monaco.

EDITH HEAD taught Spanish in La Jolla but also studied drawing, and was hired as a sketcher for Howard Greer at Paramount one summer when school was out. She stayed on as Greer's assistant, and when Banton came, worked for him. When Banton left the studio in 1938, she became head designer. She hit her stride in 1941, when her designs for Barbara Stanwyck in **THE LADY EVE** made Stanwyck feel glamorous for the first time --- and Stanwyck told this to every interviewer. From the 40s on, Miss Head has worked with tremendous versatility for all the great producers, directors, and stars. She has won Oscar after Oscar, and has become as much a celebrity as the stars she dresses. Acclaimed for her costumes in such movies as **ALL ABOUT EVE**, **TO CATCH A THIEF**, **ROMAN HOLIDAY**, and **SAMSON AND DELILAH**, Miss Head is now at Universal and has turned increasingly to designing for men, notably for Paul Newman and Robert Redford in **THE STING**.

IRENE SHARAFF started designing for the theater, went to Hollywood in the 40s, and has continued to design for both the theater and Hollywood, with an exacting and delicious sense of color, historical detail, and feminine ways and means. She has received fifteen Oscar nominations and has been awarded five Oscars. Miss Sharaff has been widely acclaimed for her costumes for **CAN CAN**, **THE KING AND I**, **WEST SIDE STORY**, **CLEOPATRA**, **HELLO, DOLLY!**, **FUNNY GIRL**, and **JUSTINE**, and for the ballet in **AN AMERICAN IN PARIS**.

RAY AGHAYAN was born in Iran and sent by his parents to Los Angeles to study architecture --- and enrolled in drama school instead. He got his first professional job with Vincente Minelli, but turned to directing and staging light opera, and began designing costumes for the company. He became a director for NBC and six years later found himself head designer for the network. He was signed to do TV specials and features, notably **THE JUDY GARLAND SHOW** in 1963. For this assignment, he hired as his assistant **BOB MACKIE**. Mackie had begun his career working with Jean Louis and

Marilyn Monroe---Innocent, winsome, intriguing. She was the last great fantasy, riding on a pink elephant in Madison Square Garden, blowing kisses, like rosebuds, at 26,000 people.



Edith Head, and had worked with little theater groups before joining Aghayan. Aghayan and Mackie continued to work individually and as partners. Aghayan has designed for Carol Channing, Mackie for Cher. In collaboration, Aghayan and Mackie have designed for television, the stage, and famous nightclub acts, and were awarded an Emmy in 1967 for their work in ALICE THROUGH THE LOOKING GLASS --- the first award ever presented for television costume design. Ray Aghayan/Bob Mackie designed for Diana Ross in LADY SINGS THE BLUES, and for Barbra Streisand in FUNNY LADY, the sequel to FUNNY GIRL, which is yet to be released. They opened a specialty shop in 1969 in Beverly Hills, and have been tremendously successful in ready-to-wear couture.

CREDITS

Drawing, page 6. The Cecil B. de Mille Trust.

PHOTOGRAPHS

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Page 39. Courtesy of Horst.

Page 41. Courtesy of Jean Louis.

Pages 43, 45. Courtesy of Bert Stern.

Opposite: The ballroom scene from MARIE ANTOINETTE (1938). Only on a movie stage could a scene this fantastic be in one eye's view.

ROMANTIC AND GLAMOROUS HOLLYWOOD DESIGN

CREDITS

We wish to give most special credit to Robert La Vine for his unceasing effort in helping us through his knowledge and expertise in the cinema and his association with people involved in the cinema.

MUSIC: Collected, compiled and given by Stephen Paley, courtesy of Epic/CBS records, editing engineer, Kenneth C. Robertson.

POSTER: Richard Bernstein

PERFUME: FEMME by Parfums Rochas

COPIES OF THE ORIGINAL COSTUMES: We are indebted to the following who have been kind enough to copy from stills the costumes that we were unable to find but which were essential to the exhibition:

Bill Blass, Ltd.	Robert Henry Lehmann
Maxime de la Falaise and Blousecraft	Jean Louis
Oscar de la Renta	Hubert Latimer for Mollie Parnis
Ray Diffen	Ralph Lauren for Polo
Stan Herman	Barbara Matera, Ltd.
Donna Karan for Anne Klein & Company	Giorgio di Sant' Angelo
John Kloss	Arnald Scaasi

FURS: Fur interpretations of the original designs by Max Koch. Furs from the following members of the American Fur Industry:

Brother Christie	Kosta Furs
Oliver Gintel	Reynard
Emilio Gucci	Bernard Teitelbaum
Ben Kahn	I. Wasserman
Harry Klein	

HOSIERY: Hanes Hosiery, Inc. and Kayser-Roth Hosiery Co.

MOVIE STILLs: Robert Cushman; Allen Florio; Lester Glassner; William Kenly, Jr. of Paramount Pictures Corporation.

ADDITIONAL MANNEQUINS: B. Altman and Saks Fifth Avenue

ACCESSORIES FOR THE EXHIBITION:

Eaves Costume Company: hats for Judy Garland and Marlene Dietrich costumes

David Evins: boots for Garbo costumes

Julia Feathers: feathers and plumes

ACCESSORIES FOR THE EXHIBITION: (continued)

Halston: hats for various costumes

Mr. John: copy of his own lost original 1939 hat for the curtain costume in GONE WITH THE WIND

Kenneth J. Lane: special jewelry throughout the exhibit

Beth Levine: boots for Mae Murray costume

Uncle Sam the Umbrella Man: cane for Fred Astaire costume

SPECIAL CREDITS:

Brooks Van Horne Costume Company for technical assistance

David Chierichetti for having helped us with data and dates of films and stars

Angelo Donghia for his assistance

Ara Gallant for special hair effects

Dr. Helmut Nickel, Curator of Arms and Armor, Metropolitan Museum of Art for his assistance with the elephant harness and blanket

Andy Warhol for the loan of an elephant for the Marilyn Monroe costume

We wish also to thank the many volunteers who worked with great devotion and effort on the many facets of this exhibition:

Mrs. George Bailey	Allen Florio	Mrs. Carmen Messmore
Mrs. Lois Beard	Sylvia Friedberg	Susan Meyer
John Bierer	Elizabeth Gilbert	Julie Miller
John Bivona	Bonnie J. Ginter	Karen Miller
Mrs. John L. Bové	Kenneth Goldstein	Alida Morgan
Barry Wayne Bradley	Tonne Goodman	Charlotte Neuville
Theresa Daley	Elaine Grynkewich	Mrs. Donald G. Robbins, Jr.
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Kim Dramer	Kathey Kruesi	Debra Stein
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Julia M. Dupré	Robert H. Lehmann	Robert Turner
Christine K. Ellis	Renee Levine	Neil Turton
Maire Feinberg	Mrs. Harold Levy	Lorie Watson
Mrs. Joseph Fiore	Charlotte Liebov	Marguerite M. Wilson
Cleopatra Flessas	Eleanor London	Marsha Winston

(continued)

Mrs. Ann C. Wiss

Victoria B. Wolf

Marielle Worth

Chaya Yoo

Mrs. Sanford J. Zimmerman

For the fund raising dinner given on the opening night.
November 20, 1974 our special thanks go to James Patterson
for the decor and to James Berry for the scarves.



